



A poignant moment in the conference proceedings came on the third day, when a memorial session was held for four recently deceased individuals who had had strong ties to HKSNA: Peter Williams (acclaimed musicologist and member of HKSNA's international advisory panel), Karyl Louwenaar-Lueck (HKSNA member and past president of the Southeastern Historical Keyboard Society), Sihyun Chen (2016 finalist in the HKSNA Jurow International Harpsichord Competition) and Helen Skuggedal Reed (HKSNA Treasurer at the time of her death). Following remarks offered for each by friends and colleagues, Max Yount (Beloit College), Vivian Montgomery (Longy School of Music) and Matthew Bengtson took turns on the harpsichord bench in a moving collaborative tribute performance of J. S. Bach's *Capriccio on the Departure of a Beloved Brother*, BWV992.

Each of the conference's action-packed days was capped off with an evening concert. The opening night concert was in two parts: the first, billed as a 'celebration of Muzio Clementi's work', featured HKSNA members and period musicians from the Greenville area, while the second part consisted of eighteenth-century songs and flute sonatas by Arne, J. C. Bach, Handel and Francis Hopkinson (1737–1791) – one of the signatories to the Declaration of Independence – all performed by the members of Savannah Baroque. The second and third nights showcased respectively the Lomazov–Rackers Piano Duo, performing four-hand music by Mozart and Schubert, and the ensemble 'Muses' Delight', which performed a programme of eighteenth-century English songs. The conference concluded with an inspired recital of works by Hässler, Clementi, Voříšek, Field, Moscheles and Dussek, given by fortepianist Andrew Willis (University of North Carolina at Greensboro) on a 1791 Broadwood grand and a c1825 Schanz grand, both from the Carolina Clavier Collection.

Taken all together, the HKSNA annual meeting once again offered an enriching diversity of perspectives from within the discipline. Between the more musicologically inclined research papers, various organological investigations of design, construction and provenance, explorations of historical theory and performance practice, and, of course, performance itself, there can be little doubt that the conference successfully foregrounded the multifaceted nature of historical keyboard instruments themselves, rather than confining their study and enjoyment to any one methodology or discipline. Let us look forward to more of the same at next year's event, which will be held on 10–12 May in Ann Arbor, Michigan.

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MUSICKING: IMPROVISATION, ORNAMENTATION AND VARIATION

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The University of Oregon's second annual 'Musicking' conference encompassed twenty-one events divided between academic paper sessions, formal concerts and workshop/lecture-demonstrations. The conference aimed to bring together research, education and performance of historical music in the broadest sense by considering topics such as "Beyond the Notes": Challenging Current Ideas of Performance, Improvisation, and Composition"; "With Voice & Pen": Improvisation vs. Notation"; 'Rhetorica: Improvisation, Ornamentation and Variation'; 'Variation: From Machaut to Messiaen'; and 'Improvisation and Authorship'. There was also a roundtable discussion entitled 'Follow the Money: Early Music, Improvisation, and Cultural Heritage'.



One objective of the conference organizers was to blur the academic distinctions between musicology, ethnomusicology, music theory, music education, modern performance practices, historical performance practices and other subfields by regarding them through the lens of musicking. The term 'musicking' comes from Christopher Small's book *Musicking: The Meanings of Performing and Listening* (Middletown, Connecticut: Wesleyan University Press, 1998), wherein he attempts both to augment and to enclose the musical act, extending the experience to include participants ostensibly on the periphery. Thus Small defines a musical event as a network of relationships extending from composers and performers to listeners and critical observers. The organizers clearly met their goal, with events ranging from a reading of medieval poetry to a paper on the music of Fishbone. In what follows I provide an overview of the academic paper sessions on eighteenth- and early nineteenth-century topics.

In the first paper of the conference Gilad Rabinovitch (Georgia State University) discussed 'C. P. E. Bach's Varied Reprises and Gjerdingen's Galant Schemata: Implications for Analysis, Historical Improvisation and Pedagogy'. Focusing on Bach's varied reprises, as analysed with reference to Robert Gjerdingen's schema theory, Rabinovitch suggested specific activities to help train historical keyboard players and improvisers. Schemata might be used as pedagogical platforms for complicated tasks such as extracting galant schematic frameworks from varied-reprise sonatas at the keyboard, then re-embellishing them in improvisation. In 'Improvisation as Real-Time Composition' Zvonimir Nagy (Dusquene University) proposed to reconcile improvisation as an ephemeral activity (lacking the qualities of a completed musical composition) with the retrospective nature of improvisation (including conceptual links with composition). Through a qualitative analysis of compositional elements and techniques found in improvised music, Nagy offered potential tools for better understanding it.

Monique Arrar (University of Nevada Las Vegas) began by pointing out that in spite of recent research on partimenti and the *regole*, which are essentially patterns combined in a partimento, there are currently no comprehensive pedagogical methods to help modern-day students with internalizing *regole* and working towards the realization of partimenti. Her paper provided an accessible means of approaching and internalizing the *regole* of Francesco Durante (1684–1755), with examples connecting partimenti, historical repertoire and musicianship training for students. John Lutterman (University of Alaska) argued that Christopher Simpson's *The Division-Viol; or, The Art of Playing Ex Tempore upon a Ground* (London: Playford, 1659) had a greater influence outside of Great Britain than has generally been recognized. He noted that the book's second edition (London: Godbid, 1665) is found in important musical archives throughout Europe, and that the treatise continued to be used well into the eighteenth century, with a third edition having been printed in 1712. Lutterman's discussion also demonstrated the organizational similarities of Simpson's book to Italian partimento practices and Friedrich Erhardt Niedt's *Musikalische Handleitung zur Variation* (Hamburg: author, 1706; second revised and expanded edition edited with commentary by Johann Mattheson as *Musicalische Handleitung zur Variation des General-Basses* (Hamburg: Benjamin Schillers Wittwe and Johann Christoph Kißner, 1721).

Alana Mailes (Harvard University) discussed Turlough O'Carolan as a 'folk composer' who worked in both the written and oral traditions while merging a variety of improvisatory practices. She analysed two understudied sources of Carolan's music to provide a historical view of him that blurs the distinctions between vernacular and art musics. Daniel Zuluaga (University of Southern California) argued that *alfabeto* songs are written records that reflect individual interpretations. By analysing three hundred *alfabeto* songs and comparing them to works for voice and basso continuo, Zuluaga proposed that the former were intended as musical mnemonic devices requiring prior knowledge of the composition, not unlike lead sheets in modern fake books. In 'From Embellishing to Reinterpreting: Listeners, Analogy and (Not) Perceiving Thematic Variations' Janet Bourne (Bates College) argued that, in cognitive terms, those listening to theme-and-variation compositions from the eighteenth and nineteenth centuries use analogy to hear variations as one thematic idea. Following psychologist Dedre Gentner's model of analogy to analyse listeners' active engagement in Beethoven's Op. 109/iii and Diabelli Variations, Brahms's Op. 9, Mozart's K265 and K377/ii,



and J. F. Daube's variations, Bourne noted how style change interacts with cognitive capabilities to develop analytical methods that allow listeners to be active, musicking participants, not just passive recipients.

In her paper on 'Embellishing Haydn: Improvisation in Late Eighteenth-Century Quartets' Cynthia Black (Berkeley, California) pointed out that scholars and performers have devoted more attention to keyboard music from the second half of the eighteenth century than to string chamber music, and that modern performers frequently ignore elements of ornamentation and improvisation. Using primary sources on improvisation and composed embellishments, Black explored the possibilities for more flexible interpretations of the printed score by modern players, and demonstrated that eighteenth-century musicians were apt to vary melodies, particularly when repeated. Early nineteenth-century guitar methods were the focus of 'What You See, and What You Don't: Improvised Preludes from Early 19th-Century Guitar Methods' by Neil Caulkins (Ellensburg, Washington), who suggested that because the guitar had not yet been introduced into music conservatories, instruction books of the time provided detailed instruction about every aspect of music, including how to improvise preludes. This wealth of material demonstrates what was expected of the nineteenth-century performer when creating an improvised composition. Taking preludes by Francesco Batioli, Mauro Giuliani and Marco Aurelio Zani de Ferranti as models, Caulkins constructed his own improvised prelude.

In 'Improvisation, Ornamentation and Variation in the Construction, Evolution and Currency of Historic Musical Instruments' Stephen Bacon (Ashland, Oregon) demonstrated that factors in instrument construction and restoration such as observation, measurement and experimentation are dependent on the maker's striving for originality within an existing situation. Sarah E. Huebsch (Bloomington, Indiana) argued that despite a shift during the early nineteenth century to a regimented educational model in the Paris Conservatoire, where proficiency in reproducing the written notes was preferred over creative artistry, practices of florid improvisation and ornamentation still prevailed. Composers such as Rossini wrote more and more elaborate ornamentation into their scores, and yet such florid writing did not discourage improvised ornamentation in orchestral woodwind performance. Huebsch argued that vocal pedagogical models, demonstrating a practice of learned improvised ornamentation, could be applied to woodwind performance practice in early nineteenth-century opera and orchestral music. The goal of my own contribution to the conference (Kim Pineda, Texas Tech University), 'Eighteenth-Century Real-Time Composition: Meeting the Composer's Expectations', was to demonstrate how much extempore ornamentation was expected of Baroque-era performers within a range of technical abilities, and to provide a means to help the modern performer meet these expectations. My argument was supported by an examination of ornamentation guidelines in eighteenth-century instruction books and works for flute, violin and harpsichord by J. S. Bach, Blavet, Corelli and Telemann, composed during the period 1700–1736.

The final conference event was a performance of Giovanni Bononcini's two-part oratorio *La Maddalena a' piedi di Cristo* (1690), with five vocal soloists and the University of Oregon Oratorio Orchestra (on period instruments) directed by Marc Vanscheeuwijck. For two years in a row the musicology staff and students at the University of Oregon have organized a conference that successfully unites broad-reaching presentations, concerts and educational sessions under a common theme. Through generous contributions, all of the events are free and open to the public, and the University of Oregon makes an effort to include the local community. During the conference the administrative team was planning the 2018 event, and having attended for the past two years, I see no reason why it should not succeed.

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